April 2006
DIG
CSULB'S MAG
ANNUAL MUSIC ISSUE
WHEN ROCK MEETS FASHION
× Journalist Turns Tables on Rock Tricksters
× Young Amateurs Get Their Big Breaks

EDITOR'S LETTER

It never changes. "My friend is in this really cool band. They would be great for a 'Dig' profile," big-eyed, excited students constantly tell me.

The music section is already full," I usually have to say. "But you can profile [insert CSULB topic] instead."

The big, excited eyes turn into disappointed stares at the ceiling or floor as they try to think of a polite way to say, "No way."

Known as the annual music issue, April gives those "Rolling Stone" music journalist hopefuls a chance to write about what they are really excited about. For this issue, writers came out of their iPod trances to profile solo artist students, underground festivals and foreign fads. Both new and old voices show savvy music scenes and spotlight soon-to-be "industry" sensations.

So right now as midterms are wrapping up, and finals are just around the corner, we hope readers will have just as much fun with this issue as the writers had while hanging out with the artists.

Lauren Nelson

Lauren Nelson,
Editor in Chief

DIG
CSULB'S MAG

Editor in Chief **Lauren Nelson**

Managing Editor **Jennifer Frehn**
Senior Associate Editor **Ben Hooker**
Associate Editor **Angela O'Brien**
Associate Editor **Brandy Baker**
Art Director **Marin Runje**
Associate Art Director **Angela Mejia**
Advertising/Business Manager **Beverly Munson**
Production Director **J.M. Eggleston**

Contributing Writers

Molly Haupt, Jane Park, Ilan Cloud, Jeanette Prather, Emily Savage, Nicole Yoder

Contributing Photographers

Vishal Goklani, Nicole Ledbetter

Cover photo: Joel Mendes and Geri Lawson sift through a pile of music that dictates their style. Photo by Vishal Goklani.

Correction: In the March issue of "Dig," the story, "Caffeine: Newport's Narcotic," was written by Nicole Yoder.

© Dig & 49er Publications Board 2006

Dig Magazine is a publication of Dig & 49er Publications Board. Signed letters or e-mails are welcomed, appreciated and must include the author's phone number.

Editorial
1250 Bellflower Blvd. SSPA 030
Long Beach, CA 90804-4601
(562) 985-7984 fax: (562) 985-5053
digmag_csulb@yahoo.com

Business/Advertising
1250 Bellflower Blvd. SSPA 010B
Long Beach, CA 90804-4601
(562) 985-5736 fax: (562) 985-1740

Contributors

Vishal Goklani

This once wood-art major has now turned his creative forces to photography. Goklani typically loves snapping pics of his favorite bands and nightly escapes. This month he expanded his repertoire to rock 'n' roll-influenced fashion.

Molly Haupt

Haupt made her debut this issue covering something she loves...hip-hop. She is a DJ for Kbeach radio, so check her out on Friday mornings from 11 a.m. to 1 p.m. at kbeach.org, where she spins neo-soul with underground hip-hop. "Flavor In Ya' Ear" is a must-hear!"

CONTENTS | April 2006

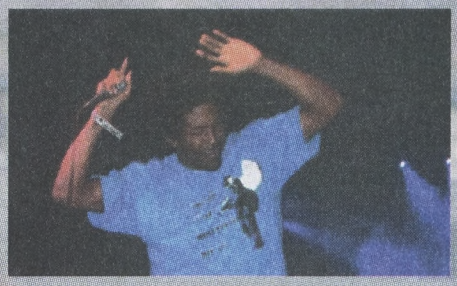
cover story

When Rock Meets Fashion

As new sub-genres emerge, both bands and fans capitalize on the plethora of rock 'n' roll style innovations

6

Catch the Flow



Underground emcees rap the night away at this year's Paid Dues Independent Hip-Hop Festival

5

Artist Showcase

A spotlight on an eclectic collection of new music

12

Record Execs Look for Next Chart Toppers

8

Every Issue

Can You Dig It?:

- Trends 4

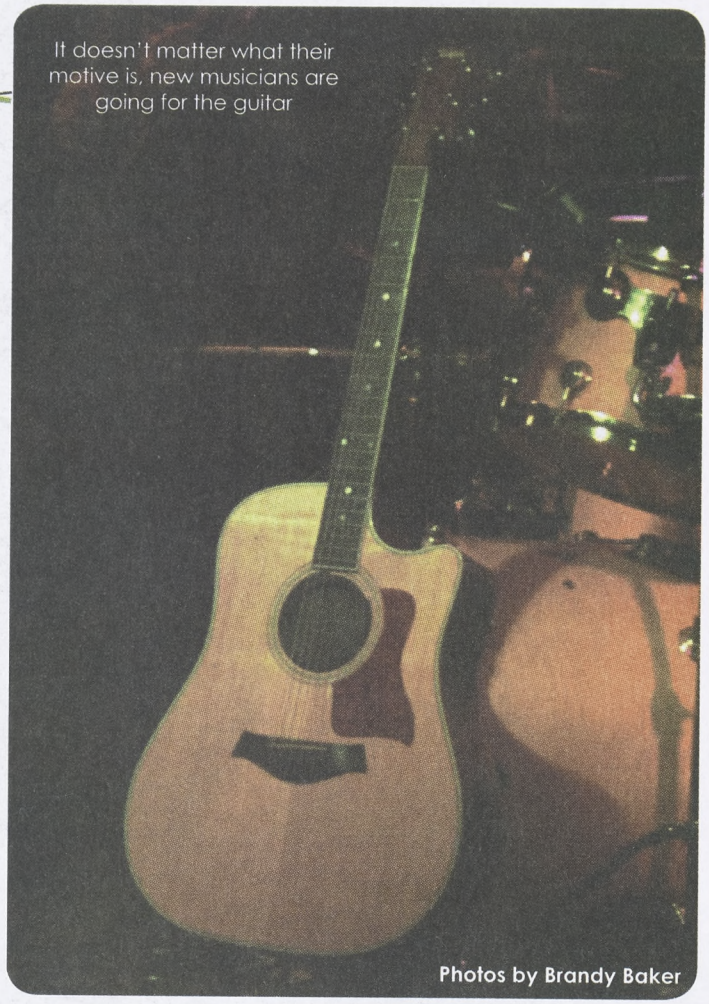
Dig Underground:

- Calendar 11
- Interlude 12
- Kitchen 14
- Export 15

Instrument of Choice

Strumming the Strings of Creativity

By Emily Savage



It doesn't matter what their motive is, new musicians are going for the guitar

Photos by Brandy Baker

Picture Jimi Hendrix dropping to his knees and setting his guitar on fire, worshipping while destroying. For Hendrix, guitar was his life, his calling. While this may be the extreme side of music, Cal State Long Beach students have many of reasons for picking up music's most prominent instrument.

For some, playing guitar is like eating. Music is nourishment and makes them whole. For others, guitar is a creative outlet or hobby, while still others just use it to appeal to members of the opposite sex.

When learning, everyone seems to have a different take on what to do. Some simply pick up the guitar and start learning.

Comparative literature major Shant Kalenderian jokes that he started playing guitar "to get the ladies." In truth, he plays because he likes making music with others.

"Playing guitar is fun because playing music with other people is fun," Kalenderian said.

Kalenderian started as a bass player but picked up guitar about two years ago. He has since enjoyed singing while playing, an ability he found difficult with the bass.

Senior Ryan Pate began playing guitar because he wanted to learn how to create the music he loved.

"I liked what guitars were capable of," Pate said.

He took a few lessons but decided he would rather learn on his own. Learning music theory and other facets of professional teaching didn't interest him.

"I downloaded tablatures off the Internet and learned from friends," he said.

For others, playing guitar has translated into a lifetime devoted to music. Student Wesley Chung has been playing guitar since he was in eighth grade. For Chung, guitar has become a way of life.

"Sometimes I can express myself better through my songs than when I'm just talking," he said.

Chung has played in various bands and groups and his current band played on-campus at The Nugget's Battle of the Bands.

"I feel like I've accomplished something when I write a song," he said. "I like that people can enjoy listening to me play the guitar."

It doesn't matter if a person is rocking out like Tommy Lee or immitating Bob Dylan, guitar is the instrument that just makes someone look cool.

Quiz: Name That Chord!

1. G Chord 2. E Chord 3. C Chord

Underground

Hip-Hop Artists Flow to Their Own Beat

By Molly Haupt

LuckyIAm.PSC fell off this speaker during his performance at the hip-hop festival.
Photos by Nicole Ledbetter

The Shrine Expo Center unexpectedly hosted the Paid Dues Independent Hip-Hop Festival March 11 after a riot at the British Invasion 2K6 Concert forced the festival to relocate.

Attending the Paid Dues event meant you were part of this first-ever, monumental independent hip-hop festival, but performing meant you had paid your dues.

The sudden relocation didn't hurt the turnout. The place was packed with hip-hop lovers who formed b-boy/b-girl circles, bobbed their heads and showed that it doesn't take corporate money to coordinate good music.

Doors opened at 4 p.m. and the Three Meloncholy Gypsy's (3MG's) hit the stage first. Eligh, Murs and Scarub of the Living Legends crew make up the 3MG's. Unfortunately, many missed their set due to long entrance lines.

Hangar18 was second, 2 Mex followed, but Blueprint was the first to gain a solid crowd. By mid-set, people were steadily filling the building, purchasing beer and staking a spot near the stage.

Chingo Bling couldn't hold the audience like Blueprint. Perhaps it was his leather boots, cowboy hat and gold chain that didn't impress, but his commercial sound quickly got him booed off stage.

The Grouch performed and revived the energy that was lost during Chingo Bling's slot.

Grouch, another Living Legends member, was well-styled and respected as usual, and surprised fans by bringing his pregnant wife, Larissa, on stage. Eyes were closed and heads bobbed in unison as he devoted a song to her.

Grouch received massive audience participation during two classics: "Simple Man" and "Wish You a Good Day." Fans sang along and snapped pictures, hoping to capture the energy he brought to the stage.

"I've been all around the world, and this is the place I wanna die."

The emcee, Cage, followed and switched the scene a bit. His sound and set were a bit darker and the crowd wasn't too familiar with his music, but he kept their attention, as did the next performer, Brother Ali.

During his 30-minute show, Brother Ali held his own. He was lyrically on point while rapping his way around the stage and had a strong fan base supporting him. Showing his love for classic hip-hop, he spit a few verses over Run DMC's "Walk this Way." The audience loved it.

By the end of his slot, the concert-goers had locked their spots on the packed floor as they anticipated the lively Living Legends crew that followed.

The Legends consist of emcees Murs, The Grouch, Scarub, Bicasso, LuckyIAm.PSC, Asop, Eligh and Sunspot Jonz. They exploded with chemistry performing "Brand New" first. Suited on stage in all kinds of colors, energy and styles, each proved their individual popularity.

LuckyIAm was quite active, even after falling off a speaker and onto his back. He started laughing, then immediately began bouncing around again. Sunspot Jonz threw himself into the crowd twice, each time being passed around briefly before making his way back to the group.

Following the Legends would be intimidating to anyone, but Aesop Rock and El-P showed confidence throughout their performance. Both are signed to Definitive Jux as solo artists, but their collaboration seemed natural.

Surprisingly on schedule, Felt concluded the show with their debut performance, which includes Slug and Ant from the group Atmosphere, along with Murs who coordinated the festival. Murs gave mad thanks and provoked a few laughs over the punk-festival riot that forced the location change showing that hip-hop is inspirational yet fun.

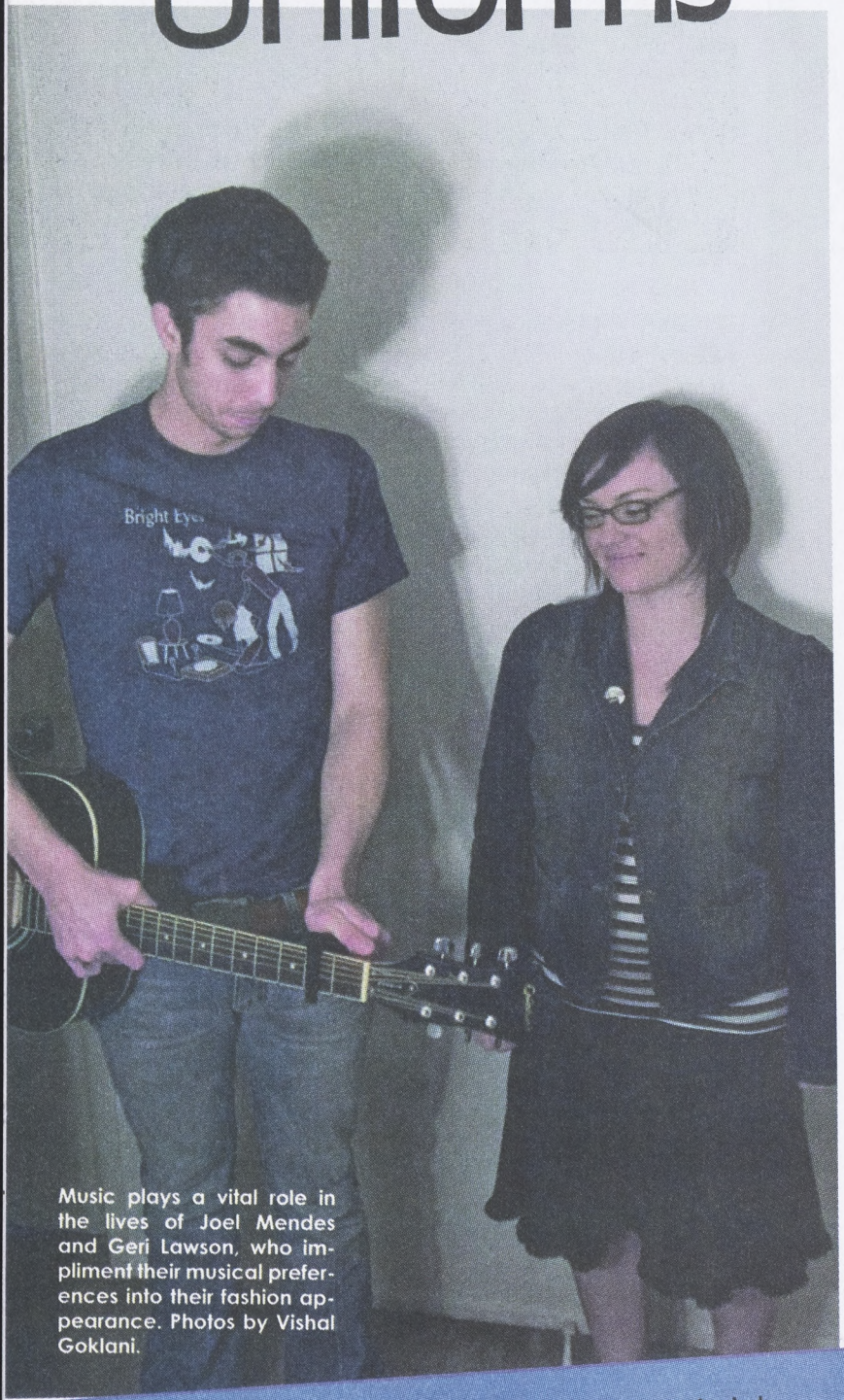
He began with a tribute to his hometown, Los Angeles.

"I've been all around the world," Murs said, "And this is the place I want to die."

Grouch, a Living Legends member, invited his pregnant wife Larissa on stage as he dedicated a heartfelt song to her.

Rock 'n' Roll Uniforms

By Angela O'Brien



Music plays a vital role in the lives of Joel Mendes and Geri Lawson, who impliment their musical preferences into their fashion appearance. Photos by Vishal Goklani.

"I can identify way more with a Bright Eyes shirt than with a Hurley shirt."

Somewhere along the way from the record store to the thrift store, music fans adopt fashion styles of the artists they listened to. As more and more artists create different rock 'n' roll styles, the styles of the fans also become more varied. While there are no set rules for dressing a certain way, both fans and artists feel their clothing makes a distinct statement about their musical preferences and sound.

Joel Mendes, a sort of aficionado in all things rock and fashion, has immersed himself into the music 'scene.' He has many friends who are in bands and he, too, is a musician.

"All of a sudden, you wake up and you are dressing like musicians or you are talking like musicians or you are dealing with the same issues," Mendes said. "I think it is apparent that you will end up [picking up on the whole subculture]."

There exists a rock 'n' roll subculture for people like Mendes, who subconsciously surround themselves with various rock 'n' roll staples.

When a preferred music genre confines people to a style of dress and thought, a question of their true character comes into play.

"It's kind of a weak personality," said Mendes, referring to those who identify themselves as punk, indie or emo. "Defining yourself is a way of fitting into a certain walk of life that you feel is acceptable."

Blending a fashion style with a rock 'n' roll subculture is a natural part of life, says Geri Lawson, a Cal State Long Beach student. Like all young adults, Lawson spent a major portion of her high school career finding her sense of identity. She dominated her image with the rockabilly style of bright red lipstick, cropped bangs and rolled-up jeans.

"[I just wanted] to belong to something," she said.

As Lawson grew older, she gained more confidence in herself and she steered away from the rockabilly style. Her fashion choices began to reflect her newfound self-thought and image.

"Everyone wants to look good, but it's more about comfort in who you are and expressing that in the way you dress," Lawson said.

For Lawson and Mendes, comfort and expression sometimes mean wearing their favorite band T-shirts.

"I wear band shirts because there is not much [else] out there that I would want to wear," Mendes said. "I can identify way more with a Bright Eyes shirt than with a Hurley shirt."

However, some bands have taken their memorabilia beyond the concert merchandise table. Green Day wallets and watches are available to pre-pubescent mallrats nationwide. Retail stores like Hot Topic have brought music symbols and ideas into the mainstream arena. A few decades ago, London's The Clash and New York's The Ramones were punk innovators appreciated by an underground market,

but today their music has inspired T-shirts and messenger bags bought by thousands of pop-culture fiends. Punk-inspired skulls grace everything from the canvas tops of slip-on shoes to the inked arms of favored rock musicians.

"It's exploitation of something that was never meant to be exploited," Lawson said.

However, not all rock 'n' roll-inspired stores are in the same manner as Hot Topic.

Buffalo Exchange is a thrift store that buys, sells and trades clothes for customers with a hint of alternative flavor in appearance.

"[The customers are] fashionable, alternative kids with a rock 'n' roll edge," said Sara Lyons, former Buffalo Exchange employee. "People who can't find the clothes that suit their personal style at Abercrombie & Fitch or Old Navy [shop at Buffalo Exchange]."

Buffalo Exchange helps its customers achieve a sense of alternative style through old rock concert tees, vintage dresses and cowboy boots.

"As mainstream fashion borrows more and more from rock 'n' roll and punk rock culture, more and more people are able to find what they want to wear in less-likely places, like thrift stores," said Lyons, who is able to dress in her own unique style at work.

"Everybody has a style and everyone has to be clothed."

Jason Welsher, creator of To Die For Clothing, manufactures clothing influenced by his hardcore music roots and love for artwork. Welsher began his quest toward rock 'n' roll fashion by printing T-shirts for local Orange County hardcore bands, but has since evolved his company beyond band merchandise.

"We knew if we designed it, made it dark and put our kind of feel into the art, [people] would most likely wear it because everybody and their brother is wearing black T-shirts," Welsher said.

To Die For product artists and designers put a unique twist on images found in rock music, such as skulls, crosses and guns. Recently, they have branched out beyond these symbols and have begun to incorporate graffiti art onto T-shirts, Welsher says.

"It's always so cool seeing people outside in the public wearing our stuff," Welsher said. "[I] start to think about how they got it, whether it was online or they came in the store."

Welsher sees a diverse collection of people saunter into their

Keith Barning of band Eighteen Visions recording in the studio sporting a To Die For zip-up hoodie. Photo courtesy of Jason Welsher.

Costa Mesa store throughout the week. Customers range from moms and dads buying clothes for their kids to fans in search of an article of clothing worn the previous night by their favorite guitarist.

"I think it's great," Welsher said. "Everybody has a style and everyone has to be clothed."

However, not everyone adopts one specific style.

"We just wear what we like," said Jacob Marshall, drummer for indie-rock band Mae. "We're definitely not a punk band, so we're not rocking a Misfits shirt. Our music allows us to dress how we want to dress."

Musician Jennie Cotterill wanted to break foul stigmas given to women in rock music when she fronted the punk band Curse of the Highride. Women in the rock industry deal with sex-filled stereotypes everyday, she says.

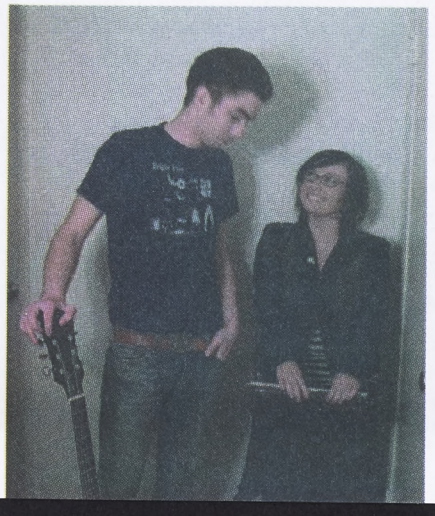
"Girls and music and fashion can go way wrong," Cotterill said. "If you look slutty, then people think you don't have any talent."

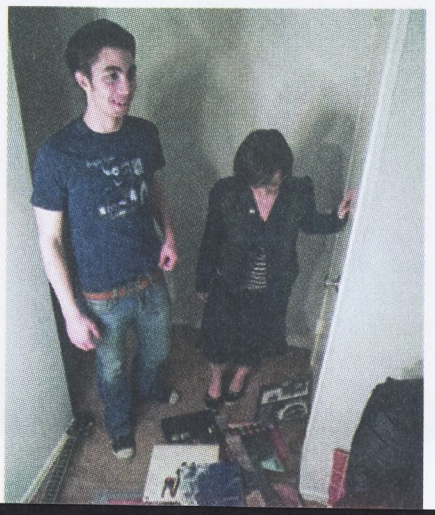
Sex appeal was not an image she wanted her band, made up of Cotterill and three male members, to portray. The other members did not act 'macho' and Cotterill steered clear from acting 'girly.'

"I really wanted everything to appear equal," Cotterill said. "Everyone was sort of a-sexual in that band, in a sense. There was nail polish and eye liner in all the wrong places."

Unlike Mae and Cotterill, branding a unifying image is important for some bands. Rock band The Killers capitalized on

FASHION: continued on page 16





Adding to Their Portfolio: L.B. Coffeehouse Provi

Open mic night, once the holy grail for lounge lizards and diehard karaoke fans, is now a showcase for some of Long Beach's most promising, undiscovered musicians. Every Wednesday night at Portfolio Coffeehouse, diverse local talent hits the stage where the likes of Sublime and Pearl Jam have rocked out. Trolling through the posh back room, ping-pong ball eyes dart from cushy velvet chairs to artsy sofas. Those in the know are on the lookout for talent scouts rumored to haunt these sessions.

The sign-up sheet is passed around. Guitar cases and amps are lugged in with the occasional groupie in-tow. Hanging light fixtures sway like pendulums, dangerously close to a brick wall, as nervous performers bump them in their haste to set up.

"I've never performed intentionally before," said Josh Rehman, 30, whose infinite dimples make him appear half his age.

"I've hijacked pianos at Costco and Frys and I get a little crowd," he said with an apprehensive laugh.

He stays frozen in a chaise lounge like a patient about to get a root canal.

"Well, I'm pretty much set to suck, so anything above that, uh," his voice trails off as he glances toward the stage.

But he couldn't be more wrong. He takes his seat at the wide black Yamaha keyboard. He flashes a shy grin at the audience—the last time he will look up for the next 15 minutes.

He begins with soft Tori Amos-type melodies that ascend into the vibrant classical crescendos Hollywood soundtracks are made of. Cascading waterfalls of sound capture the audience's attention. Oblivious to the world as he violently pounds the keys, dozens of people gape breathlessly as laptops are folded down and chocolate croissants are neglected on their plates.

The host is so impressed that he breaks the three-song rule and allows Rehman to play an encore.

Out of the packed house, only one girl, dwarfed by a giant antique desk, fails to watch the stage as she intensely jabs numbers into her calculator.

A one-time piano player herself, Kerstin Kansteiner, Portfolio owner, has a special appreciation for raw musical talent.

"My hands are very little," she said with a wistful sigh as she stretched her fingers out on the table. "I took piano lessons, but I just didn't have the reach. And everyone else in my family plays an instrument, so I really do regret that."

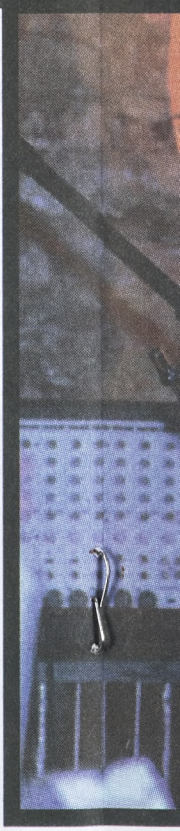
Kansteiner, graduate from the University of Nürnberg in Germany, whose doorknob cheekbones would make any supermodel envious, has been the brains behind the business since 1990 when she and her then-husband opened the coffee house.

"We do have a lot of musicians that already come in here to hang out. Local bands like Sublime are regular customers. We have the guys from Pearl Jam and having live entertainment, it's just the next step," Kansteiner said. "It's been very successful. It kind of seems like the city of Long Beach can be closed off with entertainment law. You can't just go in anywhere and start playing. So there's really no other venue. We've really tapped into a market and people have embraced it."

That embrace is apparent as the next band, a hyperactive duo, Dare to Fly, takes the stage amid brain-shattering feedback and cat calls. Paul Muschinski is decked out with Billy Idol hair, red-laced L.A. Gear sneakers, a thigh bandana and dark shades, proving that even at night, sun protection can never be taken too seriously. Kenny Kendricks, also taking a stand against UV rays, has short dreads poking out of his sun visor.

Kendricks, who quit teaching to pursue his music career, and whose name may or may not be a self-assigned tribute to Hendrix, swings his bongo drum from his back as he playfully flirts with the audience.

Their songs may be more heart than hit, but in the safe, homey atmosphere of Portfolio, the artists are living their dreams.



Provides an Audience for Local Musicians

By Nicole Yoder

A guy who appeared to be sleeping upright on a couch is awakened by involuntary whiplash after Dare to Fly belts out one incredibly passionate note.

The band is the first of many who will call a do-over in the middle of a song, and is not the last to receive a loud encouraging applause to let them know it's OK.

The crowd's favorite is Danny, a lanky kid in a green sweatshirt. He struggles with the mic for a few minutes then modestly admits, "I feel kind of awkward."

Unexpectedly, he busts out guitar rifts like Jack Johnson and begins wailing the kind of Bob Marley spirituals that could give the devil himself goosebumps. The richness of his music drifts from the stripped floors to the high, rafter-lined ceiling, making you forget there's only one person on stage. The audience is all smiles and sends him a proud applause.

"I've never heard a white guy sing like that!" Rehman exclaimed, capturing the sentiment that appeared to be on everyone's minds.

It's talent like Danny's that may get an artist hired to come back and play on a Friday or Saturday night. Some may make it even further, using Portfolio as a launching pad for their careers.

"We get a lot of record companies that come up, that try to position their musicians at open mic night," Kansteiner said. "It seems even record companies now use open mic night to test audiences, and we've had record producers stop by and listen in to see if there's somebody out there they like."

Whether performing for fame or fun, everyone is happy just to have a relaxing place to come share their music.

"It's great to see people who are really, really talented, [who don't] have an outlet, and maybe they just want to play one song," Kansteiner said. "We give them that outlet."

Portfolio Coffehouse is home to a weekly open mic event that invites undiscovered, local musicians to play for free. Photos by Brandy Baker

"We get a lot of record companies that come up, that try to position their musicians at open mic night. It seems even record companies now use open mic night to test audiences."

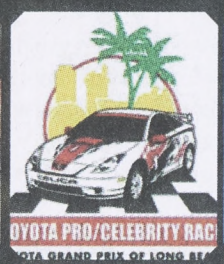
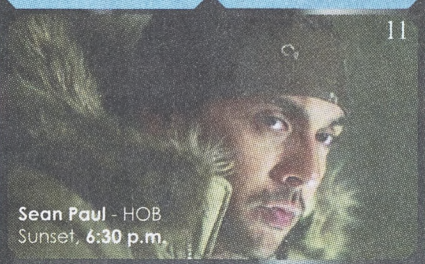
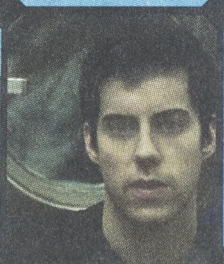
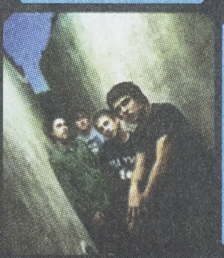
Here at Dig, we know how important it is to step back from the books and live a little. In this section, count on us to bring you an innovative look at entertainment, a guide to help you survive college, and to take you to near and far away places.

DIG UNDERGROUND

CSULB student Collin Elliot turned his heartbrake into inspiration when he locked himself up for a month to write the music for his album, "Artificial Room." Photo courtesy of Collin Elliot.

DIG APRIL

Your guide to concerts, movies, on-campus events and local happenings

s	m	t	w	th	f	s
				 **Toyota Grand Prix of Long Beach**	**Free Fridays at the Long Beach Museum of Art** Downtown Farmer's Market, every Friday at the Promenade	1 **Ozma** - Chain Reaction, **7:30 p.m.** **We Are Scientists** - El Rey, **8 p.m.**
2 **Bleeding Through** - HOB Anaheim, **6:30 p.m.** **The Hush Sound** - Chain Reaction, **7:30 p.m.**	3 **Sia** - Troubadour, **8 p.m.** **"Brokeback Mountain"** - Beach Auditorium, **5 p.m. & 8 p.m.**	4 **Fall Out Boy** - Los Angeles Sports Arena, **6:30 p.m.** **Ferret Records Tour** - HOB Anaheim, **6 p.m.**	5 **The Dimes** will play on campus at the South West Terrace, **12 p.m.** **Billy Joel** - STAPLES Center, **8 p.m.**	6 **Taking Back Sunday** - HOB Sunset, **6:30 p.m.** **Tecate Thunder Thursday at Pine Avenue between Broadway and Fourth Street.**	7 **"The Benchwarmers"** **"A Good Year"** **2006 Toyota Grand Prix of Long Beach continues through 4/9 in downtown.**	8 **2nd Annual Ska & Rocksteady Bonanza-** El Rey Theatre, **8 p.m.** **Rooney** - Glass House, **7 p.m.**
10 **mewithoutYou** - Chain Reaction, **7:30 p.m.** **Sondre Lerche** - Troubadour, **8 p.m.** **Cirqu Du Soliel's "Quidam" will be performed through April near the Queen Mary.**	11  **Sean Paul** - HOB Sunset, **6:30 p.m.**	12 **Angels and Airwaves** - Glass House, **7 p.m.**		14 **"Scary Movie 4"** **"The Wild"** **Jack's Mannequin** - HOB Anaheim, **7 p.m.** **The Format** - Glass House, **7 p.m.**		
16 **Better Than Ezra** - HOB San Diego, **9 p.m.**	17 **Fenix TX** - Chain Reaction, **7:30 p.m.** **"Fun With Dick & Jane"** - Beach Auditorium, **5 p.m. & 8 p.m.**	18 **Kittie** - Whiskey, **8 p.m.**	19 **Yellowcard** - Cal Poly Pomona, **7 p.m.**	20 **Say Anything** - Chain Reaction, **7:30 p.m.** **The Stills** - Troubadour, **8 p.m.**	21 **"American Dreamz"** **"Hoot"** **Dinosaur Jr.** - Troubadour, **8 p.m.** **Poet's Lounge** at the Soroptomist House, **8 p.m.**	
16 **Alden** - Chain Reaction, **7:30 p.m.** 30 **Cochella Music and Arts Festival** - Empire Polo Feild, **11 a.m.**	24 **Rob Zombie** - Wiltern, **8 p.m.** **Cheap Trick** - HOB Anaheim, **7:30 p.m.**	25 **Eisley** - Biola University, **7 p.m.** **30 Seconds to Mars** - Galaxy Theatre, **8 p.m.**			28 **"Flight 93"** **"R.V."**	29 **Cochella Music and Arts Festival** - Empire Polo Feild, **11 a.m.** **East Village Arts District Last Saturday Art Walk at Linden between 1st Street and Ocean.**

Acceptance: Getting Comfortable On Stage and With Each Other

By Jennifer Frehn

Dubbed by one Los Angeles fan as "one of the most underrated bands," Acceptance, an alternative/emo/punk group from Seattle, feels they are finally becoming comfortable performing live.

"We've always struggled with letting loose on stage," drummer Nick Radovanovic said. Now, however, he says they are less uneasy on stage and just concentrate on having fun and putting on a good show.

From the reaction of their fans at a March 4 show in Anaheim, it appears this approach is working.

"They're so 'on' [when they're playing] live," said Casey Crowell, a University of Southern California political science student who attended the concert. "Some bands are studio bands. They are a great live band and a great studio band."

This could have something to do with the energy of the Southern California crowd, which was acknowledged by all four bands playing that night. Acceptance has been on tour since February with The Academy Is…, Panic! At the Disco and hellogoodbye.

"This tour is blowing our minds every single night," said Jason Vena, lead vocalist.

After performing "The Letter," a song the band doesn't play too often live, Vena told the audience, "This is probably by far our favorite scene played in the country."

After the show, Radovanovic confirmed this and added that Anaheim was livelier than even Seattle.

"Anaheim has been crazy for us," Radovanovic said. "The energy is just so much higher than the other shows."

In addition to Radovanovic and Vena, Acceptance is made up of Christian Edwin McAlhaney I on guitars and vocals, Kaylan Cloyd on guitar and Ryan Zwiefelhofer on bass.

The entertainer of the group is McAlhaney, who is known for showering "only about once every five days" and not always wearing underwear, Radovanovic says.

Luckily, the group was prepared for such behavior. When they were just beginning, their pastor gave them a makeshift marriage counseling session to get along better on the road.

"After being in a band for so long, living with the same dudes, it does begin to feel like [a marriage]," he said.

Although not identified as a "Christian group," all five members of the band are self-professed Christians. Many of Acceptance's songs have double meanings, either for a romantic relationship between two people or a relationship with God.

Touring has had a somewhat negative influence on the latter, Radovanovic says.

"It's hard, it's not the best environment to be a Christian," he said.

Though Radovanovic said the band members do not struggle with alcohol or drugs, their busy schedules make it harder to have a set Bible study time alone or together.

"We've been numb, haven't taken that step, [and] we know that it sucks," he said.

However, the group is still optimistic considering the ups and downs they have been through. When they first started out, some of their parents did not support their decision to be musicians. But, they are now supportive and even attend some of the shows, Radovanovic says.

There were also times when the band questioned music as a career. Luckily for their fans, they chose to keep making music.

After their current tour, Acceptance plans to go back to the studio for another album.

"Right now," Radovanovic said, "We're at a good point."

Photo courtesy of Collin Elliot

From Small-Town Fame To The Big Apple

By Jane Park

Photo courtesy of Erin Lee

At 23 years old with a voice wrapped in soul, Erin Lee is the epitome of a strong Asian American woman. For that reason, she is known as "The Soulstress." With a balance of jazz, soul and R&B, the Koreatown native and former art major shares her journey of self-acceptance and love after self-rejection. The hate and hard-knocked relationships in her lyrics are comparable to the works of India.Arie and Jill Scott.

Chosen from a long list of contestants, Lee will perform in Harlem at the famous Apollo Theater, home of the TV show, "Showtime at the Apollo."

Since the 1930s, the venue has welcomed well-known artists of black and Latino backgrounds performing R&B, hip-hop, jazz and funk. Legends like James Brown and Michael Jackson have launched their careers at the venue.

This is an opportunity that will definitely benefit her career, Lee says.

"I never thought I would actually set foot in the Apollo as a performer this soon in my career," Lee said. "I watched the show on TV for years, but I never said, 'One day I [want to] go there.'"

With her cousin there for support, Lee flew to the New York audition for "Apollo Amateur Night."

"There were [more than] a hundred people in front of me in line and it was only dawn. I saw an American Idol finalist with his suitcases. It looked like he just flew in too," she said. "I had no idea [it would be] such a big deal."

In under a minute, the judges approved her performance and cut her audition short to hand her the acceptance paper. Lee was thrilled.

"Hopefully [I'll] be blessed with some new fans in New York," Lee said. "I plan to touch the hearts of everyone who listens to my music. I want to represent my community on stage and let New York see the art emerging from Koreatown."

While she waits for her day at the Apollo, the go-getter is producing tracks in Van Nuys and Los Angeles studios, and designing the album cover for her EP, scheduled to be released in June under "All in Productions," an independent production company in Los Angeles.

CSULB Solo Artist Talks Life, Banjo and Recording

By Ilan Cloud

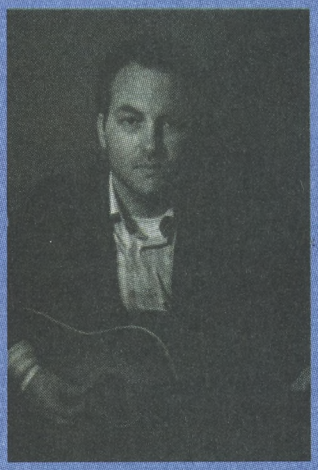


Photo courtesy of Collin Elliot

Dozens of sliding bars, blinking LCD lights and computer screens surround a compact Los Angles mixing studio. The producer continues to finely tune each dial and switch. For Collin Elliott, 24, Cal State Long Beach journalism major and recording artist, this is the culminating step in creating his first solo album. It started almost a year ago with a familiar musician's muse—heartbreak.

"I shut myself into an apartment for a couple months and wrote a bunch of songs," Elliot said. "When I came out the other end I realized it had a theme. Those are the albums I've always loved, the ones that have a main theme or feeling; they feel like one coherent piece."

After revising the work, Collin had a handful of lyrics scribbled on notebook paper and guitar chords engrained only in his memory. He took the skeleton of the album to his friend's studio for the next step.

To record the album, Elliot bounced between classes at CSULB and his San Diego hometown as he sang and played five layers of guitar, organ, piano and even a little banjo for 10 months. The 11 tracks of his album, "Artificial Room," began to materialize.

"It's not quite indie because I believe in hooks, choruses and some sort of catch," Elliot said. "It's been described as a cross between Coldplay and John Mayer."

Elliot is currently mixing the album in a Glendale studio to smooth out the rough edges. After creating the cover art and duplicating the album he'll emerge with a finished product and set out to get recognized—a challenging task for any musician.

"To get signed to a recording label you have to build buzz and the only the way you can do that is by going out and playing," Elliot said. "Its 90 percent persistence and 10 percent luck."

With increased access to current technology and trends in the music industry, the entire process has become easier for aspiring artists. Before, musicians were held to the mercy of major recording labels because the labels were the only sources with enough resources to fund an album.

Now artists can write the songs in his or her room, record the tracks at a friend's make-shift studio and have the album mixed independently. Many entertainers are also turning to the Internet for exposure. Tracks from Elliot's album can be heard at www.myspace.com/collinelliott.

Tricksters & Lovers

By Angela O'Brien

I am at the UCSD Price Center to interview Jacob Marshall, drummer for the Virginia-based band Mae. Only the man sitting in front of me is not Jacob Marshall. He is an imposter, a tech employee who thinks he is fooling me—but he is the one being 'punk'd.' He confidently sits on the couch as we exchange introductions before the interview. He expects me to ask him normal questions about the music business and life on the road. But I don't take that exact approach…

"So, what is your most memorable sexual experience?" I ask.

His eyes widen and he begins to blush, telling me that it took place in the hall of mirrors at an amusement park.

Next, I ask how he knew he was becoming a man.

"Alright, I'm going to let Jacob take over this interview," he replies, embarrassed. "I'm going to kick his ass."

Laughter bellows from the real Jacob Marshall as he makes his way across the room to take his seat on the couch.

Though completely serious with the craft, the quintet always remembers to take time out to have fun, even at a young reporter's expense.

Early last spring, Mae released their third full-length album, "The Everglow." For the first time in the band's career, they developed a story through music of a young boy and his journey of self-discovery.

"It was a story that was very important for us to tell," Marshall said. "It was also one we figured it would be important for other people to hear and be encouraged by. The whole essence of the story is finding fulfillment of what you're passionate about and that's something that is applicable to anybody."

The musical journey Mae depicts throughout The Everglow is improrant in the lives of the five members, who spent the past three years producing quality records by any means necessary.

"We hit some spots in the midst of that. If we hadn't had each other we would've just cracked," Marshall said. "We lived for a year on people's floors and eating shitty food." MAE: continued on page 16

Photo courtesy of Mae

Make Your Own Dogs

You don't need a hot dog stand like Pink's in Hollywood to have a world-famous, after-concert meal

It's sometime early in the morning and you're trying to get out of your fave music venue or club before drunken droves in converse and stilettos, baggy jeans and halter-tops rush the exit ways. After all the dancing and singing along, when you hit the fresh Hollywood air and smell the grilling onions and hot dogs outside, you immediately think of going to the popular Pink's Hot Dogs. But it's nearing 2 a.m., and the line is wrapped around the building for an hour long wait, and Mel's and Denny's are packed. Q: What do you do? A: Make your own dogs.

Whether you want the Martha Stewart Dog with mustard, relish, onions, chopped tomatoes and sauerkraut, topped with bacon and sour cream; the Johnny Grant Dog covered in coleslaw; or the Olympic Rings Dog with barbeque sauce and onion rings, these specialty hot dogs are not as hard to make as you may think—and they are a quick fix for after-party hunger.

Use chili from the can and heat in the micrawave (let the designated driver handle this, as he or she will need to remove the contents from the metal can first).

Buy pre-chopped onions and bell-peppers from Trader Joe's and sauté them in a skillet over low heat with a little water and butter or margarine until they are golden brown. You can also do the same with canned mushrooms.

Don't forget to cook the dogs—either in the microwave, by boiling or by grilling in a pan for a few minutes. Just don't pass out from exhaustionor (or for any other reason) before turning off the heat.

So whether you like a plain dog or the works, it probably won't matter what you put on it after that late show or night out as long as it hits the spot.

Euromusic

CSULB Student in France Breaks Down the European Scene

By Jeanette Prather

There is no easy way to describe European music, except to say the scene is saturated with an eclectic blend of hard-hitting and talented artists. Still, nightclubs, stores and radio stations play American pop, hip-hop and oldies. The vast majority of non-American music is techno-based—soft with lyrics that have significant messages and exotic rhythms, or they are extremely hard and dark with gothic flair.

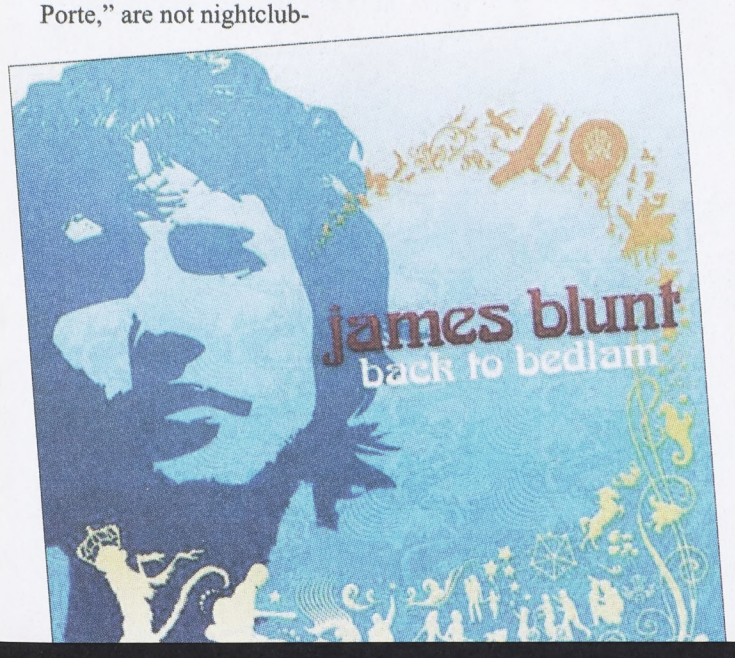
Unlike the United States, there is no Federal Communications Commission to regulate European music or imported American music. I have yet to experience any censored American or European songs except for one instance in France when "pulverize the Eiffel Tower" was bleeped from a Green Day song. Genuine European music, however, has very little profanity anyway.

Popular music is determined by what the youth want. Dancing in night clubs dictates the popular style. The largest differences come when comparing European dancing to the night music scene in the States.

Europeans play more salsa, reggae and house in night clubs. Sometimes a DJ will play rock, but hip-hop is the most popular genre for clubbing. Because each country in Europe does not have the East Coast/West Coast feud, there is little preference to what hip-hop songs are played and where they are heard.

Outside the discotheques, Robbie Williams and James Blunt are the most widely listened to artists, despite their lack of dominance on the European music charts.

Some other more popular songs hold a slight techno tone, fitting to the atmosphere of a European night club. Two popular songs, however, "I belong to you" and "Un Ange Frappe A Me Porte," are not nightclub-danceable and would be enjoyed more on a long car ride or in an MP3 playlist.



Europe's Top 10 Singles

1. "Back to Bedlam" James Blunt
2. "Confessions on a Dance Floor" Madonna
3. "Breakaway" Kelly Clarkson
4. "Piece by Piece" Katie Melua
5. "Whatever People Say I Am, That's What I'm Not" Arctic Monkeys
6. "Calma Apparente" Eros Ramazzotti
7. "In Between Dreams" Jack Johnson
8. "Curious George" Jack Johnson and Friends
9. "Love Songs" Deutschland Sucht D. Superstar
10. "Corinne Bailey Rae" Corinne Bailey

Source: Billboard, Music & Media; March 2006

Excluding the dance clubs, listening to music with an acoustic and slightly slower beat is more fashionable in Europe than in the States.

"It's more sexy to listen to music that is not mechanical and that has real instruments," said Lea Hellmueller, a Swiss college student.

She prefers to listen to artists like Jack Johnson and Lunik, a Swiss artist who harbors a jazzy, blues and acoustic sound in her music.

Live music filling the nightscape tends to be rock cover bands, classic rock and new rock. A French artist named Medusa took stage one night covering Nirvana songs. Another French band covered Aerosmith, The Rolling Stones and The Clash.

The station Europe 2 TV played The Rasmus from Finland and Seeed from Germany. The Rasmus are a pop-rock band mixed with an industrial sound and catchy Bon Jovi-like vocals whereas Seeed is a slightly techno-reggae band that sounds like Sean Paul.

Other types of music widely appreciated throughout Europe are Maña and Juanes from Spain and Jovanotti from Italy. Each of these tunes carries a fast, high-energy level of salsa and exotic pop-inspired instruments.

A reggae artist, almost comparable to Bob Marley, is Gentleman from Germany, whose music is slow and Rasta.

One factor obvious throughout all of Europe is that the local artists are doing a good job of holding it down for their homeland in the midst of the American music movement.

FASHION: continued from page 7

their Vegas flair to catapult them into the limelight, which helped them achieve a multi-platinum album.

Many rock enthusiasts who subscribe to one specific genre can identify artists as 'emo,' 'punk' or 'hardcore' by the way they sound.

"I was listening to some band and I was like, 'I can hear what this band looks like,'" Marshall said.

"I can hear what this band looks like."

However, not all music enthusiasts correlate their fashion style to one specific genre of music.

"I always liked different music," Lawson said. "It wasn't like when I was into rockabilly fashion that [music genre] was all I listened to."

Listening to an eclectic collection of music is also important to Lyons, who has settled her style into the punk rock category, but tries to steer clear of defining herself by that label. Lyons can identify with the politics and technicalities of punk music, but she also opens her musical taste to classic country artists, such as Hank Williams and Dolly Parton.

"If you put on your label," Lyons said, "Then you won't be able to have an awesome time doing power-metal karaoke with your friends on Friday nights."

MAE: continued from page 13

Last month Mae retreated to a house overlooking the ocean and dedicated the entire time to writing their fourth album—something they have never attempted before.

"Usually you can't really afford to do that until you have a little bit of a budget, so for us we just kind of sucked it up on the last record," Marshall said. "We [turned] the whole top floor, which overlooks the ocean, into writing space."

A beautiful landscape is exactly the inspiration Mae—which stands for multisensory aesthetic experience—will use for its next musical endeavor.

"[Multisensory aesthetic experience] is a term for art that is specifically designed to hit more than one of your senses at the same time," said Marshall, who created and studied aesthetic theory in college.

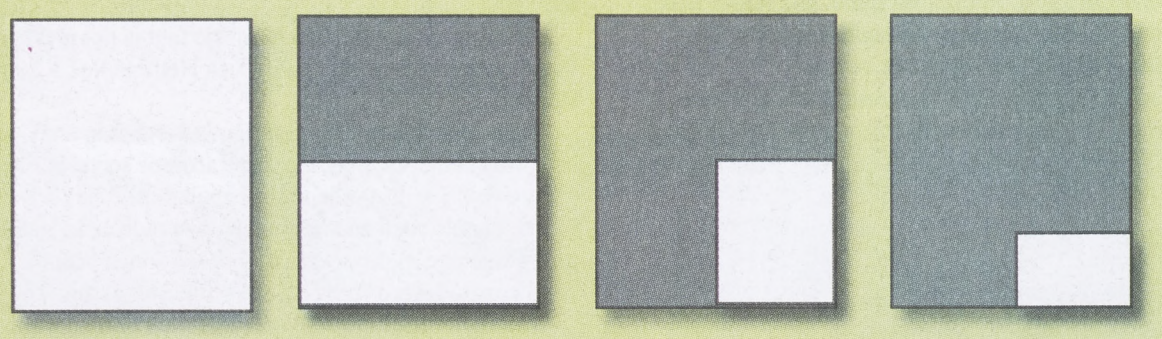
Art is not the only meaning the band embraces. Mae also pays homage to the tourism motto of their home state, "Virginia is for Lovers," with the "Mae is for Lovers" T-shirt design.

Other bands such as Hawthorne Heights and Fall Out Boy have declared their love for their respective hometowns—Cleveland and Chicago—through song and merchandise. Mae begs to differ.

"Chicago is not for lovers," Marshall jokes. "Chicago is for people who need warm coats. But I guess Fall Out Boy can be for lovers too."

MAGAZINE DISPLAY RATES FOR ADVERTISING

Dig Magazine is a monthly publication that explores a variety of subjects of interest to the CSULB campus. Space reservation deadline and copy deadline is 2 weeks prior to publication date.



FULL PAGE
7.5" w x 10" h
$600.00
<300.00>

1/2 PAGE
7.5" w x 5" h
$300.00
<$150.00>

1/4 PAGE
3.75"w x 5"h
$150.00
<$75.00>

1/8 PAGE
3.75"w x 2.5"h
$75.00
<$45.00>

Color Included!
<Non-profit rate>

To advertise, contact
Beverly Munson, General Manager
562/985-5736
bmunson@csulb.edu